


PARANOIZE



#28

INTERVIEWS WITH

BIG BABY

MACHINE MADE SLAVE

NOLAUNDERGROUND.COM

CROTCHBREAKER

RAUM

BUILT TO DESTROY

MARAIS NOIR

Plus:

Contributions by:

Mike Williams

And

M Bevis

and reviews

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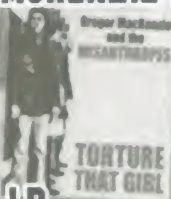
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Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grind core, doom, stoner rock, and pretty much anything loud and noisy.

Bands and recording artists may send cassettes (home or studio recorded), vinyl, or compact discs (yes, we accept cdr's) for a guaranteed review. Keep in mind that music sent in for review is the opinion of the reviewer and we are not here to kiss your ass. If the person reviewing your music doesn't like what you're doing, suck it up and get on with your life. If you whine to us, we'll just make fun of you.

Music reviews are also posted on the Paranoize website at: www.paranoizenola.com where you can also find show listings, buy Paranoize merch (t-shirts and stickers) online and check out some old New Orleans metal/hardcore/punk tunes.

Advertisements are what keep this publication FREE. Email for rates.

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Cover Photo: Big Baby @ Checkpoint Charlie

PARANOIZE

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10/04/08

This issue's goal was to highlight some of the newer bands that have been playing around the New Orleans area in the past few years. Another goal was to promote the upcoming Raise The Dead III. Outlaw Order, Flesh Parade, Ritual Killer, Hostile Apostle and Pain Tribe will be this year's line-up

Speaking of Flesh Parade, they tore shit up at Maryland Deathfest! Thanks to Scott Leger for making sure that everybody who bought Flesh Parade merch also got a copy of Paranoize 27!

Rave-Up Records (based in Italy) has released a Shell Shock anthology LP and I had the honor and privilege of writing the liner notes for it. Thanks to Pier of Rave Up and Greg Hatch for including me in this project!

Thanks/Hello to: Liz (for letting me be me), Ironworkers Local 58, M. Bevis, Mike Williams, Scott Leger, Face First, NOLA Underground, Rave Up Records, all the bands that were interviewed, and YOU!

SELECT UPCOMING SHOWS

Oct. 7: Sour Vein, Zoroaster, Helkontroll,
Thou @ Hi Ho Lounge

Oct. 8: Saviours, Hawg Jaw, Thou
@ One Eyed Jacks

Oct. 11: Spickle + Terra Nova
@ Checkpoint Charlie

Oct. 19: Black Tusk + A Hanging
@ Saturn Bar

Oct. 31: Pallbearers CD Release show
@ Hi-Ho lounge

Nov. 1: Outlaw Order, Flesh Parade, Ritual
Killer, Hostile Apostle, Pain Tribe
@ Howlin' Wolf

Nov. 8: Keelhaul + Thou @ Hi Ho Lounge

Nov. 23: Torche, Clouds, Black Cobra
@ Dragon's Den

Nov. 29: Gulf Coast Hardcore Fest

@ Dragon's Den 2pm til-

10 bands. For more info go to:

www.myspace.com/lightsbanebooking

There's a LOT more happening in NOLA that isn't listed here. Go to www.noladiy.org or www.nolaunderground.com for more events.

BIG BABY

Big Baby features ex-members of Eat A Bag Of Dicks, Stupid Fucking White Man, The Faeries and Outlaw Order. Forget that. Big Baby gives a huge nod to the noisier end of the 90's "alternative rock" sound.

*Loud, dismal, and straight up rockin'.
www.myspace.com/bigbabynola*

Who's in the band? How long have you been together?

Our current lineup includes Justin Grisoli and Brian Serpas sharing guitar and vocal duties, Dan Fox on bass and J Steigner (of I, Octopus) on drums; J was added this summer. Big Baby has been around since January of 2006, when Brian, Dan and original bass player Drew Bascle worked at Reginelli's together and decided to start the band, asking Justin, who Brian and Dan had played with before in bands like Stupid Fucking White Man, the Gretna Sewing Circle and the Faeries, to join as well.

How would you describe your sound?

Heroin Revival Rock. Guitar Pedals. Alternate Tunings. Freedom.

Do you have anything recorded yet?

We have just completed a recording we did with Greg Stein (engineer for Haarp, the Redbeards, etc.) over the summer and should release it sometime this fall. We also have a five song demo that was released in the winter of 2007.

Are there any tour plans in the works?
Hopefully we will tour at the end of this year, mostly in the mid-Atlantic part of the country, where our good friends in Pygmy Lush will help us get some good shows around D.C., Virginia and Maryland. We'd also like to tour with One Man Machine, our partner in sound crimes.

What's the story behind the name of the band?

The name initially comes from the random use of the phrase "Big Baby" by guitarist Brian Serpas but it also helps explain our sound, which is at times both cute and grotesque, kind of like a big baby. We're also huge LSU basketball fans and adult baby fetishists.

Any final comments?

We're sexy.





Machine Made Slave is a brutal metal band with a sound that teeters along the fine line between thrash and death metal. They have been playing quite a bit around the New Orleans area lately and building quite a buzz.

Check them out at www.myspace.com/machinemadeslave13

Who's in the band? How long have you been together?

Members of the band are: Will Gray(drums) Trever Milbourn(bass) Nick Milbourn(guitar) Jason Milbourn(guitar,vocals)and George Norton(vocals). We have been together for two years.

How would you describe your sound?

We don't try to sound like anything in particular. Lots of hate and anger, but an eighteen wheeler crashing into a daycare center would be our best description.

Do you have anything recorded yet?

We have recorded a three song demo with revolver recording studios in metairie and we are planning to go back very soon.

Are there any tour plans in the works?

Yes, we are show whores. We will play anywhere they will let us. We would love to spread the disease across the U.S. sometime soon.

What's the story behind the name of the band?

Whatever your mind can conjure up. Machine Made Slave- enough said.

Any final comments?

We are very grateful to be a part of the rising brutal metal scene here in New Orleans! Thanks for the support.

I REMEMBER HALLOWEEN
-GRAVE ROBBERS FROM OUTER SPACE-
Arrested with The Misfits in New Orleans 10/17/1982
By Mike IX Williams

Sonovabitch, the late 70's early 80's were the shit, the glory days of Punk Rock-N-Roll & Hardcore, what a time to have lived through. It's something I wouldn't trade for anything in the world. There will NEVER be another period like that, fresh new sounds & bands busting out from everywhere, in all corners of the Earth. We, The Kids, took the lead, learned those three chords and changed life as we know it. One of my favorites outfits that began in those salad days are the fantastic Misfits. Combining the best elements of B-grade horror movies with catchy toe-tapping punk rock elevated these New Jersey ghouls to the very top of the underground scene. But you know that already. What you don't know is that I was a fifteen year old runaway from the boy's home that I was placed in at the time, when the Misfits toured the United States right after the 'Walk Among Us' LP was released. That album never left my turntable from the first day I stole it.

Me and my friend Hatchboy (R.I.P.) drove down to Houston, Texas to see them the day before their show in New Orleans, as we had done time and time again for bands like Minor Threat, Black Flag, D.O.A., Circle Jerks, M.D.C., the Dicks and so on and on. We got to a local club called The Island early that day and saw the red passenger van with the Spiderman face logo on the side and knew that it was the mode of transportation for the infamous walking dead hate breeders of the East Coast. We hung out bullshitting with them and quickly became friends and realized how down to earth and cool these Yankee cats were. Imposing? Yes, being upwards of 6 ft tall (well, except for Glenn and Robo) sportin' the trademark Devilocks and assorted skull emblems and spikes (all this before the fucking show!) but so happy to hang out and meet their fans. They actually seemed more excited than we were at the fact that we'd drove 6 hours from N'awlins to see them. The opening band for this tour was Maumee, Ohio's own hardcore kings the Necros, who were characters in their own right with a great sense of humor. We were in heaven, these were two groups we listened to religiously day in day out and being the youth of back in the day we could barely contain ourselves for that night's gig. A spark in the air in those days just brought like minded people together with the common bond that something brand new and life affirming was happening at that very moment. It was still dangerous back then to look like a punk rocker and be different, but we were still outcasts then in that scene. The fact that we wore Venom patches and Motorhead jackets pissed off the jaded old punkers and metal heads alike. It wasn't like today's watered down garbage where it's considered fashionable, trendy & cool to have a shaved head or dyed hair. We fought for you little fuckers. We took the kicks and punches and attacked and beat the jocks and preppies that told us we were full of crap. We were passionate then about this form of music and expression, and STILL are today. Punk Rock was and is a way of life.

So anyway, of course the gig ruled; the Necros covered a Misfits song and vice-versa ('Horror Business' and 'IQ 32' respectfully) Glenn told the entire audience that they should be down front "like these guys" referring & pointing to us, the New

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Orleans crew. After the show, we helped them load their massive Crimson Ghost amps and all their equipment and then agreed to follow each other back to NOLA. Watching the backwoods folks stare at us all in a roadside diner and later on the road, the two touring band vehicles having ketchup fights back and forth on the highway were added attractions to a usually boring interstate ride.

We left the bands in a suburb of our fair city with an ex-soldier of fortune sniper named Sky, who cooked them some down home Italian food to make them all feel right comfortable. The next night was the home-town show. The local show was even better than all the previous night's affairs, if that's even possible, with the boys doing almost everything they knew off of the Beware e.p., Walk Among Us and the Halloween and Horror Business 7"s. The locals here were insanely wild with constant stage diving and massive crowd back-up vocals.

After the show a slew of crazy shit happened (like these two nasty ass strippers from Atlanta; Poison and Venom, doing a live sex show backstage, which pissed off Doyle, as he had, I believe, just gotten married, but that's another story...).

When everybody finally got organized, we took off for the local cemeteries. You see, the graveyards down here in Louisiana are all above ground mausoleum type structures because of the swamp land. They are built in such a way that so that the bodies and coffins supposedly don't wash away in the flood waters. This is unique to our fair city, so being the tourists they were, Glenn and Jerry had expressed much curiosity about this and even wanted to see the voodoo queen Marie Laveau's tomb. This was a very scary proposition as the cemeteries we went to visit were positioned not but a couple hundred yards from some very crime-ridden housing projects. So, around 2 in the morning, about thirty-something of us from the show, including the misplaced Misfits, piled out and scattered around the St. Louis Cemeteries and the out-of-towners were rightly amazed. A lot of the poor souls were buried there in the early 1800's, so the sites are very decayed and have been victims of much theft and vandalism. Lots of open tombs and if you are into this sort of thing, as we were, it is a beautiful sight to see. After probably an hour or so of this, the spectacle of a large group of elaborately dressed punk rockers (The Misfits were still wearing their stage gear and make-up, etc...) took a toll and the black & white panda prowler cars arrived, lights flashing and asshole cop attitudes blazing. This was 1982, mind you, and anyone outside of our scene would obviously find this situation mighty strange. Of course, they started their assumptions immediately: We were robbing graves, we were Satan worshippers all of the above.

They lined us up along the street and interrogated in the most fucked-up way that only New Orleans policemen can pull off (believe me, this is the South, they're very original in their brutality).

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Me and two of my friends were singled out after they found out that we were juveniles and were way under the age of eighteen. One of us, a female, had a Mohawk haircut, so they picked on her more than the rest, asking her "What are you? You a boy?" Obviously, she was not. She remained silent, so the prick in the blue uniform smashes her face and nose with his departmental issued flashlight, right next to me, about six inches to my right side. I felt helpless because if I spoke up, they would've done the same to me. We were searched, with the cops taking everything from our pockets. In my case, just some phone numbers, which they crumpled and threw into the gutter. I could see Glenn, Robo, Doyle, & Jerry side by side down the street a bit, being questioned as to why, what, where, and when. They had a gig the next night in Florida I think, so they were all tripping out that they wouldn't be out of jail in time. The entire lot of us were hauled to the station and locked up. A few of my people had escaped the arrest minutes before the cops saw them, so the wheels were already turning to bail us all out because they immediately got on the phone to get help to us.

The next day, the local newspaper featured the article, "20 Punk Rockers Arrested in Cemetery." It went on to say that three juveniles were among the group, wearing shirts depicting skeletons (my Necros shirt and my friend's Bad Brains one). The Misfits got bailed out early the next day and skipped their court date to head to the next show. They had luckily salvaged their web slinging vehicle, as the pigs, after searching it, had left it unlocked with the doors wide open in one of the worst neighborhoods in town. I'm not sure how their instruments fared. Turns out it was just a misdemeanor so they were to return at a later date to pay some fines, and that was the worst of it.

The Misfits came back on the next tour, right before the release of "Wolfs Blood/Earth A.D." and even played us the rough mixes from that record then. It was clearly almost the end of that era for them though as they were all traveling separately, with the two brothers flying to gigs, while Robo and Glen rode in the equipment truck. Glen had even voiced his displeasure to us about the new, faster material.

Since that irreplaceable and fascinating time of my life, I've seen the Danzig band and Samhain, as well as the reformed Misfits numerous times who were really good and all for what they do, but in all honesty, there is in no way, and no how, is even such a small minute possibility that that time of our lives could be recreated. That level of ferocity and meaningfulness remains unmatched, forever....

Write Mike IX at southernihilismfront@hotmail.com

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Nolaunderground is a website focusing on the New Orleans underground music scene. Here is an interview with their co-founder, who simply goes by the name "The Goat". Read on...

So who the hell are you and why should we care?

They call me The Goat...also known in the real world as Scott. Why anyone should care is another issue, however. I've always tried to maintain a low key approach to the NOLA scene as I may not always fit the bill for some "metal only" crowds. Sometimes when people meet me, I get a strange look and they say, "You're The Goat?" That, in fact, I am. The name Black Eyed Goat is a mystery, but, I got that many years ago from a couple of sources...but, let's just say, simply: I like goats...and / or I'm a bit older than a lot of the people in the scene. I am a native New Orleansian, born and raised in the lake area of the south shore. I was introduced to bands such as Black Sabbath and Kiss at a very early age and my tastes progressed from there. My brother is 15 years older than me and I grew up listening to his music which is what we call psychedelic and / or "classic rock" today. My mother is a professional opera singer and instructor for a major university in the New Orleans area, so, not only was I learning about rock and roll and metal, I learned to appreciate the other end of the spectrum. Regardless of that, my best times in life were spent at the old VFW Hall (3113 Franklin Ave.) where most would say the New Orleans metal and punk scene began. Back in the old neighborhood, I grew up with another very well known New Orleans musician that ended up changing the world with his music and was a major contributor to this scene. He and I spent our days and weekends looking for music and going to shows...any music, any band, and any type of music that was

heavy...the heavier the better. If society frowned upon this, we liked it that much more. So, we continued with our metal obsession and grew to love all music and bands from a to z. My friend was in an up-and-coming NOLA band, but later moved on to bigger and better things with his career and, luckily, it was in the industry we loved best: Metal Music. I stayed here in New Orleans to start a company building websites and ended up creating nolaunderground.com.

When and why did you start up NOLA Underground?

Well, let me first start off by saying that NOLA Underground was the brain child of two people. I was one of the two and the other was a good friend named Kevin...otherwise known in the NOLA community as Heathen 666. Kevin is a transplant from Ohio that moved down to New Orleans because of the music, for the most part. He loved the bands and loved the sound...and he knew something was good or different about the scene. So when he came down to visit, he ended up staying. There's more to the story about Heathen, but I'll let him tell you about it. The both of us had thought about New Orleans music for a long time, in our own separate ways. We went to show after show together in and around town. If there was a metal, punk, or hardcore show in town, you'd probably see us there together. We constantly discussed each band and all the bands we'd seen and who was good or who was bad...the musicians...the sound...the talent...the lack of talent...the set...the instruments...or whatever, we talked about it over and over. One day we were sitting in his house just reliving some moments and we had a revelation, almost at the same time. "Why the hell don't we showcase the New Orleans Underground music scene to the world?" Heathen had a knack for knowledge of every band in the scene and I know all about the old days of where the scene started, plus a couple of web skills. So, I said I'd head home to buy the name and we'd go from there. He'd handle most of the content and I'd handle the visual and communications components. We realized that this was going to be a big deal because there was nothing out there like it. There is no scene in the South like the NOLA Underground. It's like what the punk scene started in the 70's. It's like the hair metal of the 80's. It's like the Seattle scene that prompted Grunge. It's the next big thing! We had to do it...but, do it right. So, we settled on the name and the time to introduce it to the world: Thus, nolaunderground.com was born on June 6th at 6pm, 2004.

What is Raise The Dead all about?

The Raise The Dead Festival is a collaborative effort of nolaundergroud.com forum members come to life after Hurricane Katrina. The idea of the festival started off as a charitable event for musicians halted by the floods and then morphed into an annual or even bi-annual music event. Our first event profited the New Orleans Hurricane Relief Fund that distributed money to band members that lost everything. The festival is a non-profit event and organization that reunites old New Orleans metal, punk, and hardcore bands to play, at least once, again in the city. In addition we have openings for any NEW act to premier their band in New Orleans. Any unsigned bands that have not previously performed or those that don't have the ability to find support are welcome to participate. The collaboration comes from a small group of people (administrators, moderators, members) that frequent the website forum. These individuals do all the work for free and are greatly appreciated for all their efforts. It's all for "the NOLA scene." We have thoughts of starting another festival for current, unsigned, bands that do not fall in to the category of a reunion or brand new. This idea is not yet finalized, but could be a reality in the near future.

To date, we've reunited many defunct New Orleans bands, such as Floodgate, Skab, Graveyard Rodeo, Choke, Red Army, and more...as well as helped premier one of New Orleans' best new Doom Metal acts: Haarp. Our next festival will feature reunions from Outlaw Order (members of EYEHATEGOD), Flesh Parade (back after many years), Ritual Killer (members of Goatwhore), and Hostile Apostle (members of Soilent Green). You don't want to miss this!

Who would you say are some of the best bands in the present N.O. scene and why?

Right now, I'd say New Orleans produces some of the best underground metal, punk, and hardcore acts around...in many genre's and styles. There are way too many bands to just mention here, but I'll touch on a few. You know I love it all!

• HAARP: You gotta love this band...they are the kings of Doom metal. They are heavy as hell, earth pounding, throat grinding metal in your face. You have to experience them to understand what in your face is all about. The lead singer, Shawn, will explode one day...if you've seen him on stage, you'd know what I mean. The force of his style is unforgettable. Each member

of the band is equally talented and it makes for a great band. Watch Keith the drummer...he's got his own "reach for the sky" method...but, watch out for the double reach. (a little ribbing, just for you preacher)

• A HANGING: A breath of fresh air for those tired of the same old thing. This band is what has been referred to as "sludge-core"...with a female singer, Alex. Oldschool stylepunk and hardcore mixed in with the NOLA style metal. All members come from old New Orleans bands that were once the staple of the NOLA scene. Always an energetic show sure to impress. Just check out the guitarist, Scott...it's hard to see his fingers as they burn up the frets. (Love ya brother). Great band...don't miss them.

• BUILT TO DESTROY: So, you say you like Death Metal? Well, this is the epitome of extreme Death Metal. Take Cannibal Corpse and Vader, put them in a blender and spit out Built to Destroy with a science degree. This band is full of talent; fast and heavy! Skilled in performance and intricate methods come from the drums, guitar, and bass. A serious band for serious metal heads. The bass player has only one problem, his bass hangs too low...pick it up Jorge...higher, higher! (Keep your killer shorts on man, you know you can jam).

As far as bands that have "made it", I'd have to say SOILENT GREEN. Hands down one of the best bands anywhere...pure talent...pure NOLA! Also, Kirk and CROWBAR...we all know the infamous CROWBAR...enough said.

On my final note, it's known that one of my favorite punk/core bands is back in the practice room...and I look forward to their return. Keep an eye, and ear, out for FACE FIRST (and the two Bobby's)! There's plenty more and I could just go on and on...But, I'll stop here.

What are some of your favorite memories of ye olde days of the scene?

Wow...this is another open ended question that could take days to answer, but I'll do my best to recall a little of my cob webbed past. As mentioned earlier, I consider the VFW Hall at 3113 Franklin Avenue to be the place where "it all began". Back in the early 80's, bands such as Graveyard Rodeo, Exhorder, Shell Shock, and Incubus needed places to play and the venues were hard to find...especially for the youth of the scene. We (I use "we" or "our" to describe the scene) were not accepted as socially adept people and the general public did not care for

our music...so, this task was difficult, but not impossible. Bands played in back yards of people's homes and in tents in City Park. Those events, by the way, are certainly some of my favorite memories. However, The VFW was THE place to play. The hall was run by old war veterans that didn't really care who rented it out as long as they got paid...besides, they couldn't hear too well anyway, so it worked out for both parties. The shows that played there were unbelievable and unforgettable. It was a club for our kind and in this place "anything goes". Metal heads and punks alike were seen here on a weekly basis. The outside was a dirt area next to an overpass where people would congregate before, during, and after shows. In the winter, we'd burn paper and other shit in oil barrels to keep warm and the authorities didn't seem to care. The old men would sell us Dixie Beer in cans...we were all under age, but it was never a problem. The place was a shack with non working fans barely hanging from the ceiling...but, it was perfect as we'd tear them down anyway. Some of the best memories there are as follows:

- Skankball: Kyle Thomas, from Exhorder, holds up a small football before the show and says; "Anyone that can hold on to this by the end of the song will get a free CD and shirt" (or whatever). They'd start playing and then throw the ball into the pit. Everyone went nuts trying to fight for the football and slam at the same time.

- Splatter films: About once a month, a couple of guys from Graveyard Rodeo and Shell Shock...Doobie and Hatch, in particular, would show home made films before the gig. We'd all sit on the floor in front of the stage like we were at a theater...but, this was no regular theater style movie...it was Maximum low budget Gore....nothing better.

- Smash-a-teen: Another Exhorder classic...Before the show started, they'd bring out this cinder block and wood apparatus that looked like a vertical train track or something...about 4 feet high. As they were playing, around the 3rd or 4th song, they'd put a rat in the base of the thing and "BANG" a cinder block would slam down on top of the rat...spewing all kinds of shit out the sides. Hey, we were young, it was sick...but we all loved it.

- Personal: For some reason, I'll never forget the day I heard Slayer for the first time. I pulled up to the VFW in my dad's old Chevy, hopped out to see Glenn Rambo sitting on the wall alone

next to the burning oil barrel. He had his typical jam box playing something I'd never heard before...something that I realized was just about the best shit I'd ever heard. Rambo had his same old evil grin showing as he turned it up and said: "They're called Slayer, man, it's fucking insane" Hell yea it was...and still is. This is just one of many memories about Rambo. I miss him...among others...with a heavy heart.

Any final comments, suggestions, recipes, remedies, etc.?

Sure...

NOLA Underground is the scene of the South. There's nothing like our sound and no other non-local band shall have that distinct lure. We know it...and so will the rest of the world. Support your local scene.

This community could not be what it is today without the contributions of many people. Let us not forget those we've lost:

Mike Hatch (Hatch Boy) - Shell Shock
 Craig Spera - Flagrantz , Perdition
 Audie Pitre - Acid Bath
 Steve Csillag - Intrepid Bastards
 Scott Williams - Soilent Green
 Jake Frieze - Infant Slug
 Danny Guidry - Sudden Relapse/Trauma
 Ryan Morrison - Daisy/Structural Damage
 Cliff Rayburn, Jr. - Weedeater (NOLA)
 Glenn Marshall Rambo - Nuclear
 Crucifixion/Soilent Green
 Jim Buckner - Culpa
 Roland White - Holy Terror
 And
 Sean E. Ward "The King of Chalmette" - "The Big Evil Clown"
 (Forgive me if I've missed anyone as I'm sure there are others - Rest in Peace)



Crotchbreaker

Crotch breaker (formerly Dusk Rapist) is ex-members of Face First and Rise Above playing some in-your-face thrashy hardcore.

www.myspace.com/crotchbreaker

Who's in the band? How long have you been together?

Brian Jeffrey is our singer and fearless leader, Mark Breaux playing the bass, Mikey Schweitzer on the guitar, and Junior beating on the drums. Officially we've been together for about a year.

How would you describe your sound?

I think that we sound like ourselves. punk rock mixed with hardcore mixed with thrash, with a big metal influence. We like to play very fast angry music.

Do you have anything recorded yet?

We recorded a demo in May, but it is still being mixed down and mastered and all that bullshit. I hope it will be ready soon, so we can have something to give out at shows.

Any plans to tour?

As far as tour goes, when we have a longer set and cd's we'll start to think about that. It's gonna happen, we just ain't ready yet.

What's the story behind the band's name?

Mickey Jeanfreau used to sing for us and he came up with that name. We all thought it was a good name.

Don't throw away all of your Dusk Rapist stickers, because the first cd is going to be called "The Dusk Rapist".

MARAIS NOIR

Marais Noir is an up and coming band with lots of potential, mixing death/black metal and sludge. Here is an interview with vocalist Jared.

Who's in the band? How long have you been together?

Marais Noir consists of Jared Tallman on vocals, Dave Robichaux on guitar, Casey Freitas on Bass, and Matt Jacobi on drums.

How would you describe your sound?

A mix of sludge, death, and black metal. A lot of different influences

Do you have anything recorded yet?

We have a four song demo that we recorded at the Music Shed in New Orleans. You can get a copy at any of our shows.

Are there any tour plans in the works?

Tours cost money. We don't have money. That, and we're still in school, so tours aren't a big possibility for a while.

What's the story behind the name of the band?

It means "black swamp" in French. It fits in with the dark Southern themes of our music and lyrics. We were originally named Fetal Carcass, but changed it because we moved away from a straight death metal approach.

Any final comments?

Come see our live show, you won't be disappointed.

www.myspace.com/maraisnoir666

<http://www.maraisnoir.com>

BUILT TO DESTROY

Built To Destroy share members from the New Orleans area and the Biloxi/Gulfport, MS area. They have a technical death sound that keeps it brutal. This is an interview with guitarist Joe Panno.

Who's in the band? How long have you been together?

Currently the band consists of Eric Humble-guitar, Jorge Caicedo-bass, Marshall Bridges-vocals, Joel Stepp-drums, and myself on guitar. I began writing the first few songs shortly after Katrina, then Eric, Joel and I started jamming them and writing new material shortly thereafter. A few lineup changes down the road set us back considerably but hopefully this one stays strong and I think it will. All told this band has been 3 plus years in the works.

How would you describe your sound?

Someone who attend one of our shows a couple months ago described us as "if Morbid Angel, Obituary and Vader took a science class together". I think that's a decent comparison but our influences run a little deeper than that. It's definitely death metal though: fast and brutal!

Do you have anything recorded yet?

We are scheduled to enter Revolver

Recording Studios in early September. Other than that are some practice recordings which are on the Myspace page. www.myspace.com/discordiatech

Are there any tour plans in the works?

Nope, we just plan to play locally every once in a while and hopefully branch out to other areas of the Gulf South in the future.

What's the story behind the name of the band?

The band was originally called "Discordia" which comes from a book I read called Illuminatus, but that was always on shaky ground mainly because we don't have a very "discordant" sound and style and there are other bands who already have that name. (they must have read the same book!) One day me and the original singer Capt Zach Rowdy were talking on the phone and he suggested Built to Destroy as a possible song title but I actually thought it would make a better band name and it stayed in my mind all day. Later on that night I was watching a tv show on the history channel about how apache helicopters and other war vehicles were assembled, and it struck me how much money, time and effort were put into making a device whose sole purpose is to kill and reduce people and structures to rubble. It seemed to better fit the aesthetic of the band as well as our views toward the world, people, alcohol and women!

Any final comments?

The local scene has been missing some solid death metal representation for some time now and we are confident that we can fill that void. We've worked very hard on making our songs varied and streamlined without sacrificing technicality, brutality and speed to give people something memorable and destructive to listen to.

RAUM

Raum are a doom-y sludge band with members from New Orleans and Gulfport, MS. Their sound is more akin to Grief or Noothgrush than, say, Eyehategod or Weedeater. Check them out at www.myspace.com/raumdoom

Who's in the band? How long have you been together?

We are Ryan- Drums, Matt- Guitar/Vocals, and Jared-Vocals/Bass
We have been together since about Sept. or Oct of 2007.

How would you describe your sound?

We take alot of influnce from sludge, crust, old hardcore, and early grunge. So we pretty much sound like a mountain slowly caving in on itself sending bolders and trees crashing down before the true storm.

Do you have anything recorded yet?

We have a 5 song demo recorded right now and are currently working on a proper full length that will hopefully be done and out by the end of the year.

Are there any tour plans in the works?

Right now we are focusing on building our name locally and finishing out full length before we branch out further

What's the story behind the name of the band?

We took our name from the demonogly aspect of it being that Raum is a great earl of hell commanding 30 legions of demons. Also known for destroying cities and the dignities of men. It was our first choice that we all agreed upon.

Any final comments?

Support downtrodden filth

IN DEFENSE AND ADMIRATION OF THE NOLA UNDERGROUND - Part 4

As with many things in life, plans made are apt to change. Ideas mutate, intentions shift, and priorities fade in, then out of focus. When I started the research needed to write this installment, originally planned to cover the current state of the NOLA Underground, I was struck by the amount of bands—there were far more than I was even aware of. It started a panic, as I found that the task of documenting what was going on in NOLA in the here and now would be virtually impossible in one small article. There really isn't enough room to fit mention of every band in this city, much less accurate descriptions of each.

I'd love to tell you about the newer legends in town, bands such as OUTLAW ORDER, which is really just EYEHATEGOD without Jimmy Bower, and their filthy impressions of the hardcore/punk vibe. And PITTS vs. PREPS, which is a veritable supergroup of underground luminaries, featuring the past members of EXHORDER, WEDEATER, RIGID, DETRIMENTZ, and a score of others bringing home some authentic old style metal without a touch of irony. Or the longest running hardcore band in NOLA as of this writing, The PALLBEARERS, who have been keeping things dangerous and abrasive for over 15 years. Then there's SPICKLE, which is another long running project courtesy of Paul, Brett, and Kenny, the creative masterminds that gave us DULAC SWADE. Instrumental genius is Spickle's stock in trade, and they are easily leagues ahead of both local and visiting competition.

But there's not enough time, not enough page space to do even that short list justice, especially when you begin to consider that those names are just the tip of something bigger and more productive. We are talking about the NOLA Underground here, and while there have been over thirty years of ups, downs, and in-betweens, this strange scene-but-not-a-scene has always seemed to hold it's own, even in the worst of times. Bands come, then go. Some reunite, some go into carbon freeze, and some just hang out for a while, until the time is right for another report.

Cases to ponder: the return of local standard-bearers GRAVEYARD RODEO, who were profiled earlier in this series. GYR is one of the most inspiring local acts to ever destroy a stage here in town, and if their reunion gig for the Raise the Dead festival last year was any indication, they still have exactly what it takes to dominate even the most seasoned current acts in town, on any night you choose to add them to a bill. While this writing finds their full-time return slated into the possibility category, the fact that these latter day gods of NOLA hardcore/metal can still do what they do so damn well proves a very valid point about the NOLA musical ethic. The same can be said for the return of FLESH PARADE, who have kept their guitar and drumming duties intact, adding a new bass player and vocalist to their ranks, resuming action left idle over five years ago. Their return gig at the MARYLAND DEATH FEST was a triumph, according to those locals who were fortunate to attend, and by all accounts the injection of fresh blood has only rendered them more vibrant and oddly enough, dangerous. Just ask the gutter punk who didn't want to pay for their merch and received a kick square in the face for his trouble from new Flesh Parade singer Scott Leger. Also of note is the return of FACE FIRST, a Dixie Tavern mainstay who delivered straight up hardcore for years, but were forced into semi-retirement due to hurricane Katrina. Face First is on the rise again, this time with PARANOIZE publisher Bobby Bergeron manning the bass duties, and the inside word is that they are better than ever with old and new songs. Also playing out at select times is the reformed RED ARMY, another old school hardcore band that hasn't lost their edge or their urgency.

Between work, and play, and the day in/out of everyday life, the Underground continues to thrive. Hurricanes come and go, and we run to and from our homes almost every summer

IN DEFENSE AND ADMIRATION OF THE NOLA UNDERGROUND - Part 4

here. But that doesn't stop the influx of new and dedicated talent that not only makes the hard choice to stay and make a living here, but also to infuse this music scene with new, exciting acts. Some are familiar, while some are just starting to carve out their respective niche, but one thing is certain: they are all making sure that what we call the NOLA Underground stays visible and important to not just our little city, but the nation and world as well.

Take a group such as ARSON ANTHEM for example. Founded as yet another sort of supergroup, A. A. is made up of Phil Anselmo, Mike Williams, and Hank III, no strangers to small halls and arenas alike, and is their love letter to the original hardcore punk that started off many of the bands that have dominated our collective adolescent memories. Arson Anthem has released an e.p. in the best HC fashion--short, fast, and straight to the fucking point. Then there is the newly formed TIREFIRE, featuring Matt Russell of MANGINA fame, bashing out primitive, desperate antisocial dirges that are most certainly sure to cause yet more hospital visits and mopping of pooled blood. And mention must be made of the possible full return of HOSTILE APOSTLE, another blistering local act that left us far too soon, and hopefully stay a while this time for their just due here at home.

It's hard to pin it all down, even harder to put it all in context in such short fashion. And just as it is nigh on impossible to include every act or group playing out these days down here, it seems just as impossible for acts to get the recognition they really deserve, save for PARANOIZE or the amazing NOLA Underground website and people who pay attention to the true movers and shakers of local sonic innovation. While other local magazines and websites chronicle the same old tired zydeco, blues, jazz, and so-called alternative scenes, ad nauseam, there is real movement on the perimeters, and sometimes not even the kind that exists within the metal and punk orbits.

There's a whole new form of underground insanity happening here of late, mostly, but not limited to what could best be described as noise, or experimental. Sure, there have been acts in our history that have straddled the line between what is accepted as music, but post Katrina NOLA seems especially fertile for wholly experimental acts to take root. This has definitely been aided by the founding of NOIZEFEST, an annual backyard gathering that is exactly what the name implies--an all day and night showcase of anything and everything local that isn't based in organic rock structure. Acts with monikers such as RAY BONG, HATE MOMS, C-BAS\$, MICROSHARDS, VARGR WULF, MC SHELLSHOCK, BIG BABY, ROB CAMBRE, RATTY SCURVICS, and even my own personal noise/experimental act STAR of KAOS have all performed at past NOIZEFESTS, and that is only just the beginning. The fact that there is so much more than just metal and punk happening here proves that there is still something special about the allure of the NOLA Underground, and that experimentation is just as welcome no matter how odd or off-center it may sound or appear.

Amazingly enough there is yet more names adding to our roster, with bands like A HANGING, boasting luminaries from several local acts, and their spitfire approach to hardcore. As well as SNAKE OILER, our answer to stoner rock, only tighter and free of the trappings of the West Coast/Sabbath damage so many bands in that genre seem to suffer from at times. Also of note are bands such as RESURRECTION MAN, who used to go by the name APARTMENT 213, and AGGRO-FATE, who work in the worlds of thrash metal, bringing a much more audience friendly vibe to their shows, but are by no means cute and cuddly. There's also HAARP, who take their scathing view of metal catharsis very seriously, even scaring the shit out of their fans with a stentorian vibe that is the very epitome of brutal.

Since we're throwing around adjectives such as brutal, there must be mention of RITUAL

IN DEFENSE AND ADMIRATION OF THE NOLA UNDERGROUND - Part 4

KILLER, fronted by **JORDAN BARLOWE**, onetime singer for **CANCER PATIENT**, also featuring the talents of past/present members of **GOATWHORE**. Ritual killer is the most blasphemous of metal, with scathing indictments of organized religion, and moral majority rhetoric. And although their approach is far more rock than metal or hardcore, bands such as **WE'RE ONLY IN IT FOR THE HONEY** and **THE BLACK ROSE BAND** have been serving audiences healthy doses of straight up rock for some time now, as well as sharing the bill with many of the bands listed above.

We thought hurricane Katrina was the end for a short time, as most of the city was submerged and moldering immediately after the storm. We held our breath as the powers that be did their sad little dances, and we have slowly rebuilt our lives and our livelihoods. Many outsiders did and still do see our town as but a facade of the once proud and historic legacy that we have shared with them through the hundreds of years of existence this city has weathered. But we are not down, and certainly not out. We have not only kept the city above water, but we have resurrected our most valuable and worthy asset—the NOLA Underground. And it would seem that the rest of the state is responding with a ferocious roar of agreement. What used to be a primarily NOLA driven sound has infected most of Louisiana, and the results are a much richer palette of musical inspiration and achievement.

There's **THOU, WE NEED TO TALK**, and **PECKERNUT**, who hail from Baton Rouge, all displaying a hearty love for the seeds that NOLA has sown. There's **COLLAPSAR** and **HELLKNOTROLL** from Lafayette, who are great examples that some of the younger members of our scene know what the real Underground sound is all about. And scattered acts from the rest of the state such as **SLOW THE KNIFE**, **CATHOLICON**, **ILL WHISKEY**, and **THE DEVIL AND THE SEA**, who also boast the undeniable stamp of pride to not only be from our battered state, but to share the same sensibilities of their NOLA brethren. Here at home we have the newest inclusions into the local color guard of all things noisy/heavy, **MACHINE MADE SLAVE**, and **MARS**.

What this really all boils down to is the overstated fact that there really isn't enough room or time to document exactly everything that is happening down here. And that is an altogether great thing, because as it goes, the NOLA Underground is most assuredly back, and arguably more vibrant and vital than ever. Through breakups, breakdowns, floods, fires, death, and rebirth, we have not only proven to be one other most resilient local scenes in any town, but also one that never gets haughty or entitled about our singular accomplishments and contributions to music as a whole. NOLA has always been the best-kept secret of the underground music, and even though we like it just fine that way down here, it is time that our contributions are noted. It is only through the efforts of the bands listed above, and the ones gone unnamed that this happens, as well as all of the wonderful dedication of people just like yourself: the fans. Without you, none of this would happen, get noticed, or most importantly be heard and hyped.

But don't take my word for it. In the time that you read this, in the time that it took to write, 3 bands probably called it quits, 2 formed out of their ashes, and 5 more just strapped on the equipment and got to work expanding and assuring the ever expanding legacy of the NOLA Underground. Now it's your turn . . . put the magazine down and go see some live music, buy their merchandise, and most of all tell everyone about the absolutely fucking killer new act that you were fortunate enough to see.

Right here, underground... in NOLA.

REVIEWS

Asva

What You Don't Know Is Frontier

[Southern Records-www.southern.net](http://www.southern.net)

4 atmospheric doom/drone songs, courtesy of members of Burning Witch, Mr. Bungle and Earth, each clocking in between 13 and 24 minutes. While this is mostly instrumental, track 3 has female vocals that add a unique twist to their crushing doomscape. (Bobby Bergeron)

Beneath The Sky

The Day The Music Died

[Victory Records](#)

Donald Duck has formed a generic metalcore band and is signed to Victory Records. (Bobby Bergeron)

Brant Bjork

"Punk Rock Guilt"

Low Desert Punk

Ah, summer. Time for sweating your ass off, running from hurricanes, and listening to the new Brant Bjork album. On this, his seventh album, Brant and his backing band The Bro's have hit their stride with their version of West Coast inspired rock and roll. No guilt necessary, as this is a great album by one of the most prolific musicians in the so-called "stoner rock" scene. The reconfigured "Lion 1" is one of his best tunes yet, and doesn't get stale even at the ten minute mark. Another solid outing here, as Mr. Bjork and company bring more California rocking our way via their laid back, but still rollin' tunes. Light 'em if you got 'em, and give this a spin on your next evacuation run. Sure to keep tempers from boiling over. (M. Bevis)

Constant Velocity

Muttonhead

myspace.com/constantvelocity

O.k., so when people are sending out their cd's to review, do they think "Hmmm, this here publication covers metal, punk, hardcore, grindcore, doom, sludge and noise. They'll love my shitty folk songs! I'll waste my money mailing them a cd!" (Bobby Bergeron)

Ill Whiskey

Running Late

myspace.com/illwhiskey

It's hard to believe that this band has been kickin' around Baton Rouge in one form or another since 1996 and are finally recording a

full length!

Heavy, whiskey-swiggin' southern rock is what these guys serve up. I saw them at the Dixie Tavern once with a goofy vocalist who showed up late, bolting through the door right as they were about to go ahead play an instrumental set. Needless to say that vocalist isn't in the band anymore, but the guitarist (who is also in the currently-on-hiatus Code Duello) and bassist take care of that job just fine. Check out their tunes, dig it, and buy the cd. (Bobby Bergeron)

Jesu

"Why Are We Not Perfect" c.p.

Hydra Head

More brilliance from Jesu, the brainchild of Godflesh frontman Justin K. Broadrick. This is a small offering, really just two songs with a couple of alternate takes, but is still required for any real fan, much less recommended to the curious as well. Since Jesu rose from the ashes of Godflesh, there has been a steady evolution from darker, heavily somber tunes to a shimmering, melancholy attitude that serves them quite well, especially here. The title track is an aching, beautiful meditation, and deserves a place up there with anything that the amazingly productive Broadrick has penned so far. This is the sound of a musician growing in surprisingly mature ways while still staying true to his muse. (M. Bevis)

Keitzer

As The World Burns

[Yellow Dog Records-www.yellowdog.de](http://www.yellowdog.de)

This is one of the bands that I caught at this year's Maryland Deathfest that left me awestruck. Raging German grindcore that at times goes the crusty hardcore route ala His Hero Is Gone. Just fuckin' brutal! Holy shit! (Bobby Bergeron)

Melvins

"Nude With Boots"

lpecac

Very few names carry as much weight as the Melvins, and with very good reason. They have been defying standard musical convention for well over twenty years, and in that time have released scores of acclaimed albums, singles, and ep's. They have weathered too many bass players, label shifts, both major and minor, and an almost total lack of airplay save for college radio. In their

REVIEWS

current lineup, absorbing the bass/drums duo Big Business, they have seemingly hit yet another stride as "Nude With Boots" is easily one of their best albums in many years. Every song on the disc is infected with so many strains of the best things about rock, from classic to underground, that it begs repeated listens. From the old school metal of opener "The Kicking Machine" to the trudge of "The Savage Hippy," there isn't a missed beat or throwaway riff on this album. Don't call it a comeback, as they have always brought their best, but Nude With Boots is definitely a career high for these deserving legends.

Essential listening.

(M. Bevis)

Moss

"Sub Templum"

Rise Above

Good Christ, this is one of the most DOOM laden recordings I've ever heard. Really. Maybe it's the fact that Electric Wizard's Jus Osborne produced it, or maybe it's the down tuning, which sounds like whales arguing, but this is seriously heavy stuff. If you're a fan of Earth, Sleep's "Jerusalem", or Electric Wizard, you will probably lose your mind upon first listen to these newest sludge titans. This has the sound and feel of Cthuloid nightmares, and slow-motion orgies gone horribly awry. Long, stretching drones that seem to bend space and time: the drugs, it would seem, DO work after all. And all the better for it. Don't blame me if this vibrates you right into the next room...

(M. Bevis)

Motornoise

s/t

myspace.com/motornoise

From Portugal, this plays high speed, energetic punk (with a little old hardcore mixed in) with a saxophone player in the band! Song titles and lyrics are in Portuguese. Fun stuff here. (Bobby Bergeron)

Mouth Of The Architect

Quietly

Translation Loss Records

This album is so fucking heavy, yet softer than their previous releases. Doomy, yet melodic with coarse, screamed vocals. Dynamic songs that build up to reach an earth shattering climax. Fans of Jesu, Isis, etc. probably

already own this. (Bobby Bergeron)

Psychon Vex

Bleak Rememberance

Bleated Goat-bleatedgoatrecords.com

While this is what the members of Ritual Killer do while Sammy is busy with Goatwhore, Psychon Vex is a completely different beast. Bleak, atmospheric metal. (Bobby Bergeron)

Rudimentary Peni

No More Pain

Southern Records

This is one of those bands that are influential and have produced numerous releases, yet I'm just hearing them now in 2008 on their new cd. Though I have nothing to compare this to, this is 9 songs of raw, mid-paced UK punk that has sort of a dismal feel to it. I've listened to this 3 times in a row now and haven't grown tired of it. (Bobby Bergeron)

Switchblade Cheetah

The Bone Gospel

myspace.com/switchbladecheetah

I remember the day I received this cd fondly. I reached into my P.O. Box and grabbed 2 envelopes. One was from Victory Records, the other from Switchblade Cheetah. When I got to my truck I put the Victory release in the cd player to listen to on the ride home. (I don't even remember the name of the band). After wincing and groaning through a song or 2 of wimpy fucking emo garbage, I ejected the cd first from the cd player, then from my truck, (I hadn't even made it to the bridge yet before I tossed this one out...) and popped in Switchblade Cheetah who proceeded to save the world (or at least my world) with their rock n roll that sounds as if the Devil himself orchestrated their fury. (Bobby Bergeron)

Thou

Peasant

Autopsy Kitchen Records.

www.autopsykitchen.com

Thou, hailing from Baton Rouge, LA do the epic slow heavy doom/sludge thing with harsh, screechy vocals. Nothing that hasn't been done before, but they do it right and they do it well. In the short time they've been together, they have a slew of releases planned and a few tours in the works. (Bobby Bergeron)

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Raise The Dead Festival III 2008

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